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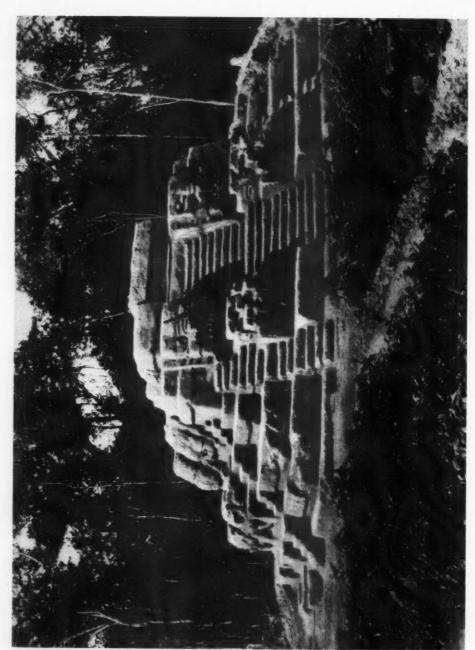
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THE UAXACTUN PRE-MAYA PYRAMID.

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# ART and ARCHAEOLOGY

# The Arts Throughout the Ages

VOLUME XXVII

MARCH, 1929

Number 3

# THE DISTINCTIVELY AMERICAN ART OF THE MAYA

By FRANK F. BUNKER

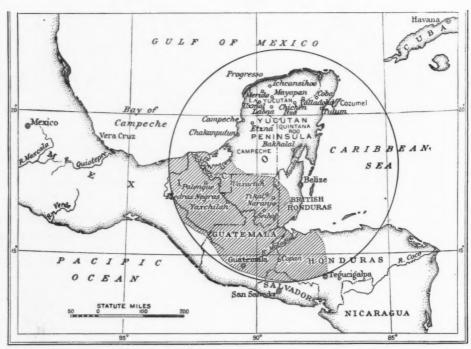
TN 1839 John L. Stevens of New York was sent to Honduras on a diplomatic mission by President Van Buren. He became deeply interested in the ruins of the ancient cities of Middle America and visited a number of important archaeological sites in the Maya region. He was accompanied by Frederick Catherwood, an English artist and architect. In two fascinating volumes, beautifully illustrated by Catherwood, Stevens brought the fact to the attention of the modern world that a people once flourished in America comparable in culture with any race of antiquity.

Investigation of the cultural remains of these people in accordance with modern scientific methods began with Alfred P. Maudslay, an English explorer and archaeologist. For twenty years (1882-1902) Maudslay pursued his study of the Maya with indefatigable energy. The published results of his work are of basic importance.

Maudslay's epoch-making study has been followed by many investigations conducted by both governmental and private agencies, among them being: the Mexican Government, the British Museum, Peabody Museum of Harvard University, Tulane University of New Orleans, the American Museum of Natural History, New York, the Field Museum of Natural History, Chicago, the Archaeological Society of Washington, and Carnegie Institution of Washington.

Under contract with the Mexican Government, Carnegie Institution began active work of excavation in 1924. During every working season since, the Institution has maintained a staff of archaeologists and assistants in the Maya field with headquarters at Chichen Itzá, Yucatan.

Among the members of this staff are two artists, Ann Axtell Morris and M. Jean Charlot. These artists are devoting their entire time to the making



THE MAYA COUNTRY. THE SHADED PORTION REPRESENTS THE PRINCIPAL AREA OF THE OLD EMPIRE REGION.

DURING THE FIFTH TO SEVENTH CENTURIES A. D. THE REGION OF THE OLD EMPIRE WAS ABANDONED. FOR REASONS UNKNOWN THE PEOPLE MIGRATED TO YUCATAN, FOUNDING THERE THE NEW EMPIRE.

of faithful copies in color of the fragments of murals and of other forms of Maya art which have been uncovered. As a result of their work the Institution is now in possession of a rich collection of drawings, water colors and paintings in oil which it is preparing to reproduce for the use of students of Maya culture generally.

Although there are still many gaps in knowledge of Maya life, nevertheless sufficient data have been collected to justify certain conclusions regarding this remarkable people.

The following article, based upon the study and observations of M. Jean Charlot, sets forth some of the deductions concerning Maya art to which the evidence points.

Such expressions of the art of the Maya as have survived are to be found chiefly in the more durable forms of architecture and of stone sculpture. Of wood carving, stucco modelling, painting and pottery, only a few fragments have been recovered, for in these arts more delicate and more easily disfigured materials were employed.

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Originally the stone framework of the temples built by the Maya was covered with a wealth of decorative sculpture and stucco, delicately polished and treated with vivid and varied colors. Even in the present state of decay these temples stand as noble tributes to their builders. Although still impressive, they may be likened to the crushed and whitened bones of once-living organizations.

It is the task of the scientist to reconstruct from study of the remains the more exquisite though more perishable expressions of the Maya mind and to bind together such architectural, sculptural, pictorial and ceramic fragments as may be had into the beautiful and consistent whole which once obtained.

Generally speaking the art products of the Maya region fall into three great

phases or periods.

The oldest, the so-called archaic phase, comprises a wealth of small clay models of human beings of familiar aspect. The technique employed in the creation of these is of the simplest. The figures consist merely of pellets of clay stuck together, squeezed with the fingers, and pierced with holes for the eyes, nose, and mouth. These objects are found embedded in what seem to be the oldest earth deposits and though undated are doubtless in some cases, at least, of real antiquity.

The appearance of the second type coincides broadly in date with the beginning of the Christian era. It is characteristic of the Maya of the Old Empire region, that is, of Guatemala and Honduras, where the Maya lived before migrating northward to Yuca-This type can be traced from its rougher beginnings in stone at Uaxactun, through the classical achievements of Palenque, Piedras Negras and Copan towards the exuberance of its later flamboyant style as expressed at Ouirigua in Honduras. The height of achievement of this second style was reached during the fourth century A. D.; its decline set in during the sixth century.

This period left us many bas-reliefs and stelæ (monolithic stone monuments), a quantity of fallen fragments of decorative sculpture, and a few admirable examples of painted pottery.



Charcoal drawing by M. Charlot

This figure, about three feet high and carved in full round, is perhaps the finest example of stone portraiture thus far found at Chichen Itzá.

The subjects dealt with are more symbolic in character than naturalistic, and throughout, the treatment is pervaded with the dignity of strong religious feeling. Responsive to the complex social hierarchies which obtained at the time, the artists depict the people as wearing most complicated and varied garments and ornaments.

The third period has been called the North Maya or the New Empire. Its greatest achievements are to be seen in Uxmal and Chichen Itzá. While this type retains some of the characteristics of the Old Empire style, incorporated in it are to be found what seem to be Toltec and Mexican importations. However, through this blending of

foreign and indigenous elements a quality of genuine originality is attained.

This period has left us examples of stone- and wood-carvings which show as a rule less mastery over the material than the carvings of the Old Empire period. Perhaps its most important contributions are its illuminated manuscripts, three of which have been discovered, and its monumental paintings found on both the outside and inside of

temple walls.

The subject-matter of this third period, in so far as it deals with religion and with the upper classes of the social order, is treated more simply than in earlier periods. The voluminous feather head-dresses and the elaborate masks, for example, decrease in size and complexity. On the other hand, much interest is shown in depicting scenes of everyday life and people represented in dynamic attitudes. The zenith of this period was probably reached during the tenth and eleventh centuries A. D.

The Old Empire period seems to have been the greatest of the three in respect to artistic values. From it a wealth of original sculpture has been preserved. Among its products progressive steps in the development of the sculptor's technique and in the broadening range of his æsthetic ideals can be discerned.

Indeed, a succession of steps in these matters is so evident that Dr. Herbert J. Spinden of Harvard University, in an analysis of Maya art, as exemplified at Copan in Honduras, proposed a chronological order for the carved monuments found at this site which he based upon mode of execution. At a later time Dr. Sylvanus G. Morley of Carnegie Institution verified the accuracy of his arrangement by an independent reading of the hieroglyphic dates inscribed upon the monuments themselves, many of which Dr. Morley deciphered for the first time.

Probably this procedure could be duplicated at sites equally rich in sculptured documentation like Piedras Negras and Yaxchilan, Guatemala. While it is thus possible to determine the steps of orderly sequence in artistic development at given sites, the correlations and the art interchanges between site and site remain a puzzle. Moreover, there are places like Palenque, with its delicately modelled stucco figures, which seem to stand apart from the general current of the art of the

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period.

Based upon the general customs of the people, it is believed that all of the Old Empire sculptures were once elaborately covered with paint, although only a few vestiges are left. Presum-



CLAY MODELS, CALLED FIGURINES, FOUND IN THE FLOOR OF THE PLAZA UPON WHICH THE PRE-MAYA PYRAMID AT UAXACTUN WAS ERECTED. THESE FIGURINES POSSESS CERTAIN ARCHAIC FEATURES AND OTHERS THAT ARE DISTINCTLY MAYA.

[102]



One of the colossal masks of fine white stucco, fashioned in the likeness of grotesque human heads, which decorates the ancient pre-Maya pyramid at Uaxactun.

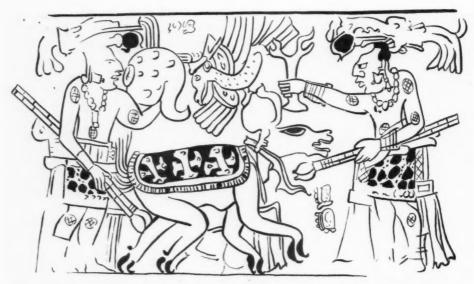
ably painting was used also by itself and monumental frescoes once covered the temple walls. Of these originals nothing is left; at least, nothing has as yet been discovered. However, as is the case with certain examples of Greek art, the lost paintings can be studied through the work of minor painters who took their inspiration from their masters.

Designs on vases of which the Chama vase or the Camara vase are examples, give an impression that links them with known low-reliefs like the colossal tablet of the Cross at Palenque. Mural paintings in the Maya temples of the Old Empire period, though of heroic dimensions, must have been closely related in drawing and color to vases of this type. Minor arts such as feather-

work and textiles are elaborately depicted by carvings on the Maya columns but no examples of these arts themselves have been recovered.

A striking characteristic of the artists of this Old Empire period is their pronounced tendency to create abstract shapes, which are wholly unrelated to the world of nature, such as monsters and dwarfish creatures having animal features. The latter figures constitute the so-called "grotesque" gods, though it was doubtless far from the thought of Maya artists to suggest that comic qualities were attributes of the divinities of the time.

The artist of the New Empire had lost much of this love for imaginative creation and for conventional style. He was a keen observer of nature and a



DESIGN FROM THE CAMARA VASE FOUND IN NORTHERN YUCATAN; AN EXAMPLE OF OLD EMPIRE ART.

realist in its portrayal. Of the hundreds of representations of the human figure which have been uncovered in recent excavations in Yucatan there are few which do not convey the thought that here were subjects "sitting for their pictures". In fact, portraiture may be said to be the distinguishing characteristic of the art of the New Empire period.

These three periods of Maya art, then, have been definitely recognized by archaeologists; their relative place in the time-scale has been generally agreed upon. Yet until very recently the transition of one art-style into that next succeeding it has remained a mystery, for no example which could be assigned with confidence to a connecting period had been found.

However, in 1928, much to the gratification of students of Maya culture, examples of both transitional periods were uncovered under well-defined stratigraphical conditions. Indeed,

this was one of the principal achievements of Carnegie Institution during 1928, in its season's work in Yucatan and Guatemala. That is to say, artobjects were laid bare that seem to be hybrids between the archaic and Old Empire styles, on the one hand, and between the Old Empire and New Empire styles, on the other. tl

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The first of these discoveries, exceedingly important from the view-point of the archaeologist, has to do with the uncovering by Carnegie Institution of an ancient stucco pyramid at Uaxactun, situated in the northernmost department of the Republic of Guatemala.

It was here that 2,000 years ago or thereabouts the inhabitants built a temple pyramid which is perhaps the most beautiful example of ancient American architecture that has come down to us. Indeed, its harmonious proportions, its pleasing silhouette, its dignity, its dazzling white finish, make

it one of the most satisfying pictures of the past to be found anywhere in the world.

This pyramid, 85 feet square at the base and 25 feet high, was ascended by four stairways, one on each face. Colossal masks of fine lime stucco, the upper pairs fashioned in the likeness of grotesque human heads, the lower pairs as serpent heads, flank these stairways and, like grim sentinels, guard the approaches to the holy region above.

Time passed. Probably during the years that marked the beginning of the Christian era the inhabitants, for reasons unknown, transformed this original structure into a typical structure of a later period, not by destroying or remodelling it, but by covering it over with new material fashioned in the newer style, completely concealing it.

In the hearting of the early pyramid the excavators found a human skeleton and a variety of clay pots containing such articles as seeds, shells, dried gummy materials and a lancet of obsidian. Excavations in the floor of the plaza which the pyramid faces and upon which it sets disclosed also fragments of redware dishes and a number of human and animal figurines made of clay which are distinctly of archaic type.

The scientific importance of this discovery relates to the fact that the concealed pyramid is pre-Maya in character while the covering pyramid is of Old Empire type. It is significant also that it was found not only in the earliest Maya city known but also in the very earliest part of the city. M. Charlot is of the opinion that the grotesque masks which embellish this pre-Maya temple, fashioned of plastic lime stucco, represent a transition step, though perhaps not the only one, from the crude modelling in clay of the archaic period to the

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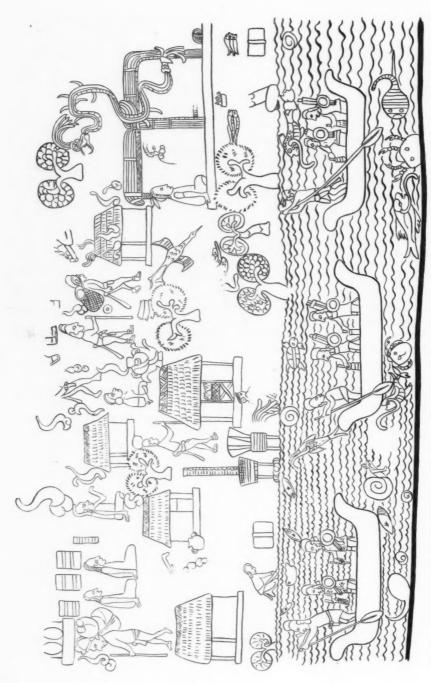


A DIGNITARY IN FULL ARRAY AS DEPICTED ON THE PAINTED BENCH THAT ONCE STOOD IN THE ALTAR CHAMBER OF THE ANCIENT UAXACTUN PYRAMID.

elaborate stone sculpture of later periods. The technique used in their modelling was identical with that employed in the making of archaic figurines. However, while the subjectmatter of archaic figurines shows mainly a tendency towards a familiar realism these masks are treated in a more abstract way and with a marked feeling of religious intensity that foreshadows the classic Old Empire creations in that field.

During the same fruitful season of 1928 Carnegie Institution workers made a corresponding discovery suggesting the long-sought connection between the Old and New Empire periods.

Replacement work on the Temple of Warriors at Chichen Itzá, Yucatan, was rapidly nearing completion when it was discovered that its pyramid base also concealed parts of an earlier temple. Centuries ago the builders of the later structure, while demolishing



MAYA VILLAGE LIFE AT THE SEASHORE. A DRAWING OF A PAINTING ORIGINALLY EXECUTED ON AN INNER WALL OF THE TEMPLE OF THE WARRIORS. AN EXAMPLE OF THE ART OF THE NEW EMPIRE PERIOD WHICH WAS CHARACTERIZED BY INTEREST IN DEPICTING SCENES OF EVERY-DAY LIFE.

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portions of the older temple, filled up and covered over other portions. Thus, one section of the original edifice, the south portion containing two chambers, has been preserved in its entirety.

From the debris the shattered pieces of a magnificently painted stone bench, originally occupying a place in the sanctuary of the older temple, were recovered and fitted together. Evidence afforded by this bench is cited by M. Charlot as convincing proof that in respect to its art elements it stands as a connecting link between the Old Empire period and the New Empire period.

On this bench, for example, rows of dignitaries appear in profile, their faces originally turned toward the altar. The artist depicted their dresses, ornaments and accessories in the greatest detail, partly reminiscent of Old Empire style.

The shields, having the peculiar shape and design of a face with lolling tongue, remind M. Charlot of the shield in the center of the well-known Palenque bas-relief of the sun, dating from the Old Empire classical period. The head-dresses and face masks of the long-nosed gods are similar in all respects, M. Charlot suggests, to these portrayed in the Dresden Codex, the oldest Maya manuscript or book known, which would appear to be a New Empire copy of an older document, the original of which is lost. Finally, M. Charlot adds, the treatment of feathers on hat and back, the elaborate staffs, the lavish use of shells and beads call to mind the carvings on Old Empire monuments.



A fine example of New Empire stone carving. The representation of a human head issuing from a serpent's mouth is many times repeated in most of the later New Empire structure at Chichen Itzá.

In summarizing his observations on the art of the Maya M. Charlot concludes:

"Our newly gained archaeological knowledge enables us to form a more unified view of Maya art as a whole and, in spite of the obscurity which still obtains at many points, to see it as a purely indigenous growth rooted in the very soil which it fructified so beautifully. In it we have an important contribution to the world's æsthetic achievements which is distinctively American."



THE WEE WOMAN, BY ROBERT HENRI, WHICH RECEIVED THE TEMPLE GOLD MEDAL IN THE 124TH ANNUAL PHILADELPHIA ACADEMY SHOW.

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## "RATIONAL MODERNISM" IN THE 124TH ANNUAL PHILADELPHIA ACADEMY SHOW

By ARTHUR STANLEY RIGGS

SHORT time before he died, the late James Huneker delivered himself of a sharp and witty mot in one of his newspaper criticisms. The ineptitudes of some of the young men and women of the new school stirred him to paraphrase a famous political infelicity, and he declared these youngsters "too proud to paint". That was years ago, but had Huneker lived long enough to visit the current exhibition of the Pennsylvania Academy of the Fine Arts, which opened January 27th and carries on until the 17th of this month, he would perhaps have been moved to a similar comment.

The plain fact is that this 124th Show is lacking in both originality and distinction. Take away from many of the canvases the factitious appeal of contrast due to hanging, and they sink into insignificance. complete Excellent painting there is, to be sure. Many of the familiar names are to be seen, represented by work so characteristic it cannot for a moment be mistaken or incorrectly estimated. Some of the less practiced hands display sincere and thoughtful effort that augurs well for their future. Yet as a whole the Show is distinctly disappointing for two reasons. Many of the most satisfactory paintings have been shown before, some of them in the Eleventh Corcoran Biennial of last November, which gives a reminiscent touch to the Academy Show. For another thing, the "tooproud-to-paint" group fails here to descend below the level of its usual insignificance, and is merely dull.

Perhaps the jury at Philadelphia was moved by the gesture of liberality made from the Corcoran, to assume a somewhat similar attitude. The clamor of the unfit for acceptance never ceases, of course, and their success with sales to those who either lack judgment or yearn toward the uncouth, gives them a persistence and a measure of recognition a jury hardly cares to ignore. In this particular instance, however, the presence of a number of the innovators fails of effect. Possibly the jury's breadth of judgment did not extend to quite the intended degree. It is hard to divorce one's self from rooted belief and tradition. At all events, the jury selected 422 paintings and covered an acre or two of wall with a "rational type of modernism" in the endeavor to secure a better balanced exhibit than has formerly been the case.

Presumably the "rational type" which public announcements from the Academy proclaimed, means a modernism saved from itself. Few of the canvases go to the extremes familiar in other exhibits. The nudes—there are very few, by the way-thus do not generally exhibit that advanced state of decomposition possible of depiction only in livid greens. The "outline" landscapes and still lifes are neither so grotesque nor so childish as many we know. In a word, this is a high-school exhibit as compared with the lower grade-school material of so many shows. Everything can be recognized without difficulty. But if the jury thought that by accepting so much commonplace



SAPPHIRE AND AMETHYST. By JONAS LIE.

material of medium newness it was doing what either the Corcoran or the Carnegie International have achieved, it made an error of some moment. Diamonds in the street may glitter as brightly as on a lovely hand, but the chances are they do not. The good pictures of the exhibit are fogged in mediocrity, and one is conscious of searching for them. Even when a Seyffert, a Redfield, a Symons, a Carlsen is encountered, one deliberately isolates it from its drab surroundings.

There are, naturally, a good many such admirable canvases. It would scarcely be possible to gather four

hundred paintings for exhibition purposes without including some works of real merit. It is doubtful, though, that any critic would care to risk his reputation by picking the outstanding picture. The Temple Gold Medal, it is true, goes to Henri for his Wee Woman, as the "best picture in the Show". Charming as this child study is, and painted with both sympathy and full control of purpose and medium, it is the "best" picture only from the purely technical point of view, and even with that admission the feeling remains that there must have been more than one ballot. The sureness of

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PORTRAIT OF MISS BUSH IN GREEN JACKET. BY FREDERICK A. BOSLEY.

handling and the chromatic excellence are offset by the lack of clearly defined character in the little girl's face; yet even so it stands out ruggedly in comparison with such overfinished portraits as Paxton's *Arthur Thompson*, one of the most glaring expositions imaginable of this painter's deftness at catching likenesses in hard candy.

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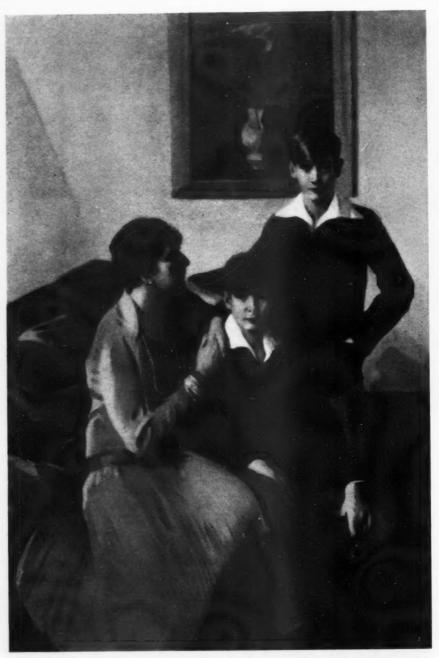
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As in the last Corcoran Biennial, the hanging committee worked by contrast rather than the older manner, with the results already indicated. In the case of Emil Carlsen's *Edge of the Wood*, this method was a serious handicap to a fine and delicately imagined scene,

painted with vigor and notably successful in its dissection of tonality through subtle nuances-yellows, greens and softly indicated sunshine. Carlsen's beautifully sensitive feeling for textures is nowhere more skilfully displayed. The painters who perhaps benefit most by position are Charles W. Hawthorne and Jonas Lie. The latter's vivid Sapphire and Amethyst glows brightly on a wall full of mediocrity, while Hawthorne's white-clad Fencer, shown in the Corcoran Biennial last Fall, easily dominates its whole section. This austere portrait is arrest-



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MY FAMILY, BY LEOPOLD SEYFFERT, WHICH RECEIVED THE WALTER LIPPINCOTT PRIZE IN THE 124TH ANNUAL PHILADELPHIA ACADEMY SHOW.



WINTER SUNLIGHT. BY EDWARD W. REDFIELD.

ing by its very ruthlessness as much as by its instantly obvious quality.

In this room—Gallery F—are the finest works in the exhibit, all of them by the brushes of experience. cher's Young Alsatian Woman affords welcome relief from H. L. Pittman's drab and false Florentine Street, and Gardner Symons' River Banks and Snow can lay claim to being one of the most interesting pieces of work in the exhibit. The late Cecilia Beaux— Dressing Dolls-is tonic after Paxton's slippery, smiling, soapy Portrait Group and Maurice Fromkes' Esperanza and Pedro and his Mother. These latter studies in contemporary ugliness across the Rio Grande reveal a slipping of technical quality and a failure of

imagination very disappointing in a painter of such previously grounded suavity of address and dexterity as a colorist. Neither one has any aesthetic distinction. Hanging Seyffert's My Family—it took the Lippincott Prize of \$300 for the best figure piece in oils-in juxtaposition with Guy Pene Du Bois' over-sophisticated Mother and Son and On the Steps: Race Track was well calculated to stress for the beholder the strong, decent simplicity and unaffected naturalism of the former and the woodenly superficial mood of the latter as to both theme and treatment.

Redfield is his old familiar self with a rightfully thin and chilly Winter Sunlight, as subtle in its tonal gradations



FIGURES, SUN AND SHADOW. BY ROY C. NUSE.

and implication as anything he has done. Close by, in the familiar place of honor, hang three small canvases by Arthur B. Davies, who died last year: After Rain, On the Heights and Solitude. In a show of this type, the Davies group exercises much the same appeal as that of perfectly bound copies of Theocritus and Bion among shelves full of text books. Davies, dealing with Never-Never Land, and painting out his themes as religiously as the most confirmed modernist, but in an antipodal manner, exerts a mighty if esoteric appeal. On The Heights is one of his most perfect conceptions, unmarred by the weird flesh tones that so dampened the enthusiasm of many for a good deal of his later work. Henri's Wee Woman is also in this room, as are Garber's characteristic River Bend, Hawthorne's Fencer, the Jonas Lie and Frank Benson's glorious flight of Ducks Against the Morning Sky.

Some of the "too-proud" examples occasion mild amusement. Elizabeth Jones, showing Godiva as a very stocky lady of apparently middle age, clinging to the back of her equally plump steed and having a rather desperate time in trying to get one bare foot high enough to put it in the stirrup, is about as clumsy in every way as anything displayed. Robert Brackman, in An Arrangement with Nude, is nosed out by the lady only after a thrilling race. His Arrangement is aptly titled. It is! Sidney Dickinson's Mary Reading is charming and honest. The same may be said of Frederick A. Bosley's Miss Bush in a Green Jacket, with an added



AFTER THE RAIN. BY ARTHUR B. DAVIES.

word as to a rich but carefully re-

strained palette.

Frieseke's little girl At the Piano was in the Corcoran Biennial. Alice Kent Stoddard's charming Mrs. Pinkney Tuck and Jimmy was loaned for the occasion by the Honorable James M. Beck, President of the Archaeological Society of Washington. Eben F. Comins shows Peri and Perses, a very graceful study of two girls against a dark background of screen, balanced with the greatest nicety and by the distinction of its harmonious juxtaposition of mass and line deserving a far better hanging than was accorded it. The spiritual quality here shown, though



SOLITUDE. BY ARTHUR B. DAVIES.



THE ANSWER. BY ROBERT SUSAN.

the very antipode of that in Ipsen's *Intellect*, is hardly less compelling. The Ipsen portrait, grey and dim, is a gem. The scholar radiates a mental roundness, a sufficiency, that carries with it the dual implication of self-satisfaction and sadness instantly discernible to all who know this type of mind. As a study in psychology it is as successful as most such attempts are deplorable.

Compared with it, George Biddle's Mexican Wedding Breakfast fails utterly to render either the Mexican mind or even the Mexican body. Some of the local critics praised it for its strength even while admitting its raw crudities. Velazquez did say "Truth, not beauty", and lived up to his own dictum save where he had the opportunity to render both, each as complement to the other. But Wedding Breakfast is not even truthful, and its



AGAINST THE MORNING SKY. BY FRANK W. BENSON.

from guide execution of the vast as and tring the waster than the waster that waster the waster than the waster that waster the waster that wa



THE OLD WHITE HORSE OF THE DUNES. BY HENRY R. POORE.

"strength" is the undisciplined, jerky force of inexperience or of deliberate falsification.

The portraits as a class are free from distortion. Many are distinguished in treatment and admirably executed. Of the marines none stand out compellingly, and of freaks there are only a very minor handful. the landscape class Garber's two canvases repeated his familiar mannerisms as a colorist and composer, his almost annoying interest in a theme of no intrinsic value which he makes valuable by the resource of his palette. A year in southern Spain, followed by six months in eastern France or among the hills of Umbria should give us a new Garber, richer by far as a colorist and stimulated to a greater degree of life than he can ever convey in misty morning scenes along a Pennsylvania river.

Frieseke's At the Piano, shown previously in the Corcoran Biennial, was his only representative. Mother of Pearl was one of William Ritschel's two offerings. It lacked some of the strength familiar in his work of fifteen years ago, for which its delicacy of color scheme did not entirely compensate. His Sand Barges on the Seine is in an entirely different mood. The Ritschel it discloses seems to have little of the crisp certainty we expect from him. Ross Braught's two canvases, Spring Thaw and Midsummer Sunday, disclosed the same characteristics that marked his more successful work of a year ago, but both seemed a trifle dry.



PRIMITIVE POWER. BY JAMES E. FRASER.

The sculpture which forms the secondary display of the Show exhibits the same general characteristic of monotony, with no single figure towering above the rest. As a whole it is better than the painting. Primitive Power, for example, has avoided any suggestion of the grotesque notwithstanding its manifestation of its title. Laessle's Dancing Goat is quite charming in its caprine humor and fantastic hair. Grafly's portraits are more successful than his allegorical E Pluribus Unum.

The jury for the paintings consisted of Jonas Lie, chairman, James Chapin, Gertrude Fish, John R. Frazier, Elizabeth Sparhawk-Jones, Leon Kroll, Ross Moffett, S. Walter Norris, Malcolm Parcell and Paul Trebilcock. group was supplemented by three other local juries which did the preliminary selection in Chicago, Cleveland and St. Louis. The sculpture was judged by Charles Grafly, Arthur Lee and Samuel Murray. Two hundred and three pieces were exhibited.

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#### THE CARAVAN ROUTES OF INNER ASIA

(Extract from Lecture by Owen Lattimore, delivered before The Royal Geographical Society, London, and reproduced by courtesy of The Royal Geographical Journal.)

In thus giving a fairly close survey of the physical characteristics of a particular caravan route, I have touched on two geographical features, the Gobi and the Altai, which play a great part in orienting the trade routes throughout Mongolia. In appreciating these trade routes, however, the geographical factor must be supplemented by two others, the social and the historical. The social factor is the prevalence throughout this geographical region of the nomadic culture or social order. It is responsible for the fact that the oldest trade routes in Mongolia appear to have originated not in trade but in the migrations of peoples. The historical factor is the contact between the tribes of nomadic culture and their neighbors of a different social order; of whom the most important appear always to have been the Chinese, not only as the nearest, but as the most solidly attached to their own civilization and the most widely distributed, along a strategic frontier which throughout history must have been of vital importance.

This type of caravan route, originating in the passage of nomadic peoples, has been, I think, studied less and less fully understood than the other avenues of commercial, cultural, and military movement through Central Asia. In the first place, because of the social order of nomadic tribes, the sites of permanent occupation are rare, and archæological evidences comparatively scanty. In the second place, modern exploration has been devoted more to the cartography of mountain ranges and deserts than to the elucidation of routes, so that the routes of the explorers themselves have tended to cut across country to striking points of vantage. In the third place, the trend of exploration has largely followed the direction given by the early Russian travellers, who were concerned with traversing Mongolia in north-to-south lines, to elucidate its topography in rela-

tion to the political frontiers of Russia and China.



Tell el-Hosn, Beisan. A view of the south side of the tell showing the great "cutting" made by the excavations. In the background on the left is the great northern cemetery, while in the foreground appears an arm of the River Jalud.

### NEW DISCOVERIES IN PALESTINE

A GREAT stepped altar at which the Canaanites worshipped their god Mekal nearly 3,500 years ago has been found in Beisan, the Biblical Beth-Shan, by the University of Pennsylvania Museum's archaeological expedition to Palestine, it was announced in February following receipt of a report from Alan Rowe, director of the expedition.

During the course of its excavation of the Thothmes III level, dating from 1501 to 1447 B. C., the expedition had previously uncovered the greater part of the temple but had not completed the excavation of the western section. This has now been completed and the archaeologists have thus been enabled to obtain for the first time a correct and detailed idea of the temple's general plan.

In addition, the work in this section has resulted in the discovery of many valuable objects, including three gold

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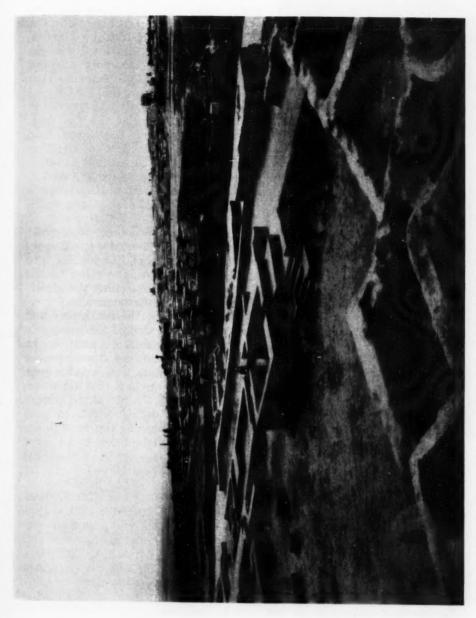
pendants, one of which bears the figure of the goddess Ashtoreth; bronze arrowheads; an ivory spindle-whorl; and several Syro-Hittite cylinder-seals whose presence seems to indicate a northern influence in Beth-Shan in the time of Thothmes III.

"Chief among our new finds in the courtyard, which is of imposing proportions, are a number of cones with hollow tops; a crude cylindrical incense-altar of basalt; a flat gold pendant with a tang at the top twisted so as to form a loop for suspension; a gold lotus-shaped pendant with a loop of gold wire attached, and another gold pendant with a suspension loop.

"The first of these pendants bears the figure of a woman who holds in her left hand a sceptre which indicates that she must be the goddess Ashtoreth. Bronze arrowheads; a spindle-whorl of ivory; faience beads and pendants; a steatite seal ring; a blue faience scarab



WORKERS CLEARING THE ROOMS OF THE THOTHMES III LEVEL TO THE SOUTH OF THE TELL AT BEISAN. THIS LEVEL DATES FROM 1501 TO 1447 B. C.



VIEW OF THE SOUTHERN PART OF THE GREAT COURTYARD OF THE MEKAL TEMPLE, SHOWING THE STEPS LEADING UP TO THE SOUTHERN CORRIDOR. NEAR THE STEPS IS THE SMALL ROOM IN WHICH THE TEMPLE GUARDIAN APPARENTLY WAS STATIONED. ON THE EXTREME LIFT NEAR THE POLE IS THE ENTRANCE TO THE INTERNALLY.



GOLD PENDANT SHOWING THE FIGURE OF THE GODDESS ASHTORETH WEARING A HANDSOME HEADDRESS AND HOLDING THE WAR SCEPTRE IN HER HAND.

with the figure of Ptah, the god of Memphis, and three Syro-Hittite cylinder-seals, one of which is green-glazed, the second blue-glazed and the third white-glazed, also were found. The presence of these Syro-Hittite seals here and elsewhere in the level seems to indicate a northern influence in Beth-Shan.

"In the southern corridor of the temple is a great stepped altar of bricks which rests upon undressed stones. It contains four steps, the lowest being much wider than the upper one, and there is a balustrade on either side. The width of the altar is 16 feet 10 inches; its depth 11 feet 10 inches; its height about 3 feet. This structure is by far the most remarkable of its kind ever found in western Asia, and that it was connected in some way with the cult of Mekal is quite evident, for the mazzebah and stele of that deity were found in 1927 in the other end of the long corridor in which the altar is situated. Moreover, we have just discovered in the small room behind the altar a baetyl, or small conical stone, which also is emblematic of Mekal.

"Immediately adjoining the great altar we have uncovered a small room which has two doors, one leading into the great courtyard, the other to the flight of steps connecting the courtyard with the southern corridor.

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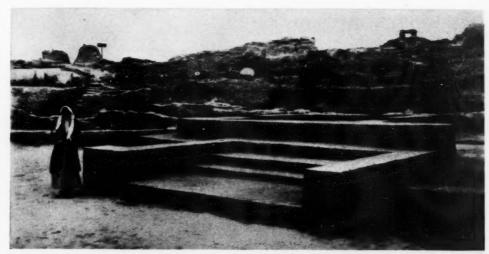
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"Running along the north wall and part of the east wall of this room is a low mastabah, or seat, and in the southeastern corner is a sloping socket which once contained a wooden peg. It seems fairly obvious that the room was intended for the use of the temple guardian whose duty it was to prevent laymen from mounting the steps to the corridor and who doubtless had a fierce hunting dog to help him in his work, the dog perhaps having been tied to the peg in the corner.

"A great circular oven for roasting the animals slaughtered upon the altar of sacrifice which was found in the room east of the inner sanctuary is also included among our latest discoveries, while various other rooms have added to our collections some pottery objects; a scimitar, a crudely made chisel and a small chain of several links, all of bronze; a hairpin with incised pattern; scarabs and cylinder seals.

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A GREAT STEPPED ALTAR AT WHICH THE CANAANITES WORSHIPPED THEIR GOD MEKAL IN BEISAN NEARLY 3,500 YEARS AGO. THIS ALTAR, APPROXIMATELY SEVENTEEN FEET WIDE AND TWELVE FEET DEEP, IS SAID TO BE THE MOST REMARKABLE STRUCTURE OF ITS KIND EVER FOUND IN WESTERN ASIA.

"During the latter part of the season we found three rooms of the Pre-Amenophis level (1447–1412 B. C.) above and to the west of the great courtyard of the Mekal temple, and in these rooms were unearthed a bronze dagger; a white-glazed faience scarab

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ng he lso es, ed ts; l a of showing the figure of a lion with the ankh-sign of life above it; an ivory inlay in the shape of a rosette, and part of the rim of a pot with traces of the bases of certain figurines which once were attached to it."



THE MAZZEBAH, OR SACRED CONICAL STONE EMBLEMATIC OF THE DEITY, AS IT APPEARED IN THE EASTERN END OF THE TEMPLE.



PICTOGRAPHS IN JOHNSON'S CANYON, NORTH OF KANAB, UTAH. ZION NATIONAL PARK.

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## THE ANCIENT INHABITANTS OF UTAH

By LEVI E. YOUNG

TAH is a land of wild beauty. Deserts dotted with sage brush and cañons flanked with forests are the haunts of wolf and mountain Mountains are always in sight. "charming and glorifying every landscape". In the solitudes of the timbered uplands are clear lakes, with waters of icy coldness, feeding mountain streams and rivers. Throughout the valleys and deep cañons of the southern part, burial grounds and villages of a people of bygone ages are evident everywhere, and in many of the deeper cañons are the remains of cliffdwellings in caves and on mountain sides. All the ruins of the southwest, included in the States of Arizona, New Mexico, Utah and Colorado indicate that at some remote time there dwelt here a people with a developed form of government and industrial life. It may be that they were united into a confederacy, as were the Aztec of Mexico, or the Iroquois of the eastern part of the United States. Little is known of their social, intellectual, and religious activities, which were in proportion to the physical equipment of the people. Unwrought implements and weapons found in the ruins indicate a very old culture.

Mounds are frequent in many localities of Utah. In fact, the entire State comprises a great area for archaeological investigation. Alfalfa and wheat-fields cover many ruins, and for this reason both plow and scraper often uncover splendid pieces of pottery, as well as walls of prehistoric buildings. One of the most important fields that has been studied in Utah is near Willard, not far from the eastern shore

of the Great Salt Lake. About a mile west of the city a number of small mounds mark the site of a primitive settlement that dates from remote antiquity. These mounds were found by Mormon pioneers in the early fifties. but nothing was done in excavating them until 1900, when Professor Byron Cummings of the University of Utah became interested in them. About fourteen mounds have been discovered in which have been found Indian hand-mills made of granite, a vast amount of broken pottery, lance-heads, arrowheads, and a few skeletons. Charred beans and corn have been found, and one of the most interesting things connected with the work is that the farmers have used the numerous metates \* for fences. Confirming a report that there are other ruins in northern Utah, Professor Cummings discovered in various localities mounds, and pieces of rope and moccasins made from buffalo hides. Mounds west of the Great Salt Lake were discovered as early as 1850 by Captain Howard Standbury, who says in his report that broken pieces of Indian pottery were discovered at his camp. Other buried ruins have been reported near the villages of Grantsville and Tooele, south of the Great Salt Lake.

It is in the southeastern part of Utah, on the San Juan and other smaller rivers, that the most imposing ruins are found. It is an isolated country, and though visited by people today as never before, it has been the scene of activities of the Utes, Paiutes, Navajoes, and Hopis. The country is built on a vast scale. In most of the

<sup>\*</sup> Corn-grinding slabs.



SMALL RUINS IN CAÑON, SAN JUAN COUNTY, UTAH.

San Juan watershed there are no roads, and the country up to the present time has not been easy of access. Except the small town of Bluff, most of the valley is tenantless. Spruce, pine and cedar flourish upon the higher hills and mesas, while upon the lower levels scrub oak, sage brush, and greasewood stretch for miles along the rocky slopes and along the broad, arid valleys. The yucca, mesquite and various varieties of cactus are prevalent in some parts. The ruins of the San Juan vary in form and size and situation. Some contain a large number of rooms, while in many places are only one- or two-roomed ruins. Some stand upon commanding summits, while others are in valleys or ravines. Most of the houses were built of stone, the material being the loose rock nearby. Hundreds of these

ruins are known to exist in southern Utah; and in most of them pottery, basketry, stone implements, and some cotton cloth have been taken out. In many places on the walls of cañons mystical pictographs are not uncommon.

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The cliff-dwellers of Utah developed the art of polishing hard materials, such as bone and stone, and this was the phase in the development of human intelligence that opened up the way to real progress. They were able to give an edge to the hardest rocks, and though still hunters and warriors, the cliff-dwellers were not contented with the skins of beasts for clothing. They wove wool and vegetable fibers, perfected their ceramic arts, domesticated animals, and cultivated cereals. While they ameliorated the conditions of

existence their power of thought developed, and "from their meditations in the presence of the phenomena of nature, and the happenings of life, they evolved religious and superstitious ideas". These ancient people believed in the life hereafter. This is evidenced by the fact that remains have been found showing some attempt has been made to preserve the bodies, although the art of mummifying was unknown. On the mesas and cañons north of

Bluff, bodies have been found near pueblos in small cemeteries, but in other parts of the country it was the custom to bury bodies separately here and Evisceration there. was never practiced, and while many of the bodies have the knees drawn up against the chest, it rather indicates the idea that it was right to bury the dead in mother earth as nearly as possible in the same position as that in which they were born.

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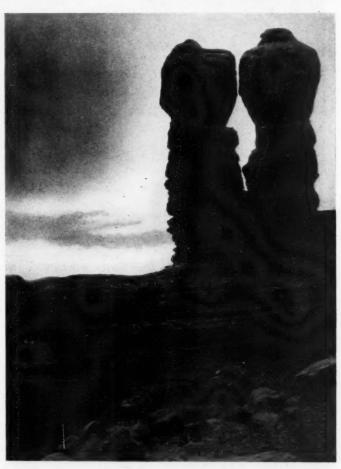
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The cliff-dwellings of Utah are less high and imposing than those of the Mesa Verde in Colorado, or the more important ruins of Arizona, but they have a natural beauty and indicate distinctly a well developed social form of life and government. The environment in which they are located is intensely interesting. Near the town of

Blanding, formerly Grayson, in San Juan County, is a beautiful ruin. Located in a large cave seventy feet above the bed of the cañon, it is very imposing as it nestles away in a great opening that nature provided. The ruin has nineteen rooms and four kivas, and seems to have been divided purposely into two parts. Between the two parts a wide space leads back into a smaller cave. Each part has two kivas. The rooms were used by families



THE ROTARIAN. ONE OF THE COUNTLESS PICTURESQUE EXAMPLES OF EROSION IN SOUTHERN UTAH.



GRAIN PITS, WHITE CAÑON, SAN JUAN, UTAH.

to live in, and the smaller rooms were used as storage chambers. In close proximity to this ruin are a number of smaller ruins consisting of one or more The thickness of the walls varies from five to eighteen inches. Stone walls were made of wicker work covered with mud; others of rocks, many of which had been faced. The coursing in most parts was regular, and some rubble stones were used in the mud or mortar. Cedar posts supported the roof. Each kiva contained the usual large stone and before it was the cemented circular place for the ceremonial fire, indicating that the people had a religious cult of some kind. The kivas were sacred places, and only a selected few were permitted to enter These holy places were undoubtedly connected closely with the political life of the people, but whether or not they indicate a complete religious organization is a puzzling question. They had no idols, and what the outward forms of their symbols were we cannot say.\* supeass lim wa Statai wit sur dec the bea thi pas the

The smaller rooms of this ruin were used for the storing of grain and nuts, as well as dried fruit and vegetables. Below in the cañon are many strips of flat land, which, watered by irrigating ditches, produced corn and pumpkins in abundance. Places chosen for the building of all cliff-dwellings were generally contiguous to good soil and level ground, as well as a place for water-

<sup>\*</sup>The writer has often wondered if the upright stone in the kivas was the same as the massebas of the ancient Israelites. In Genesis XXVIII, 18, we read that Jacob erected the stone which he had used as a pillow for his head as a masseba, and "Poured oil upon the top of it". The name of the place thus sanctified he called "Bethel", and the stone which he "set for a masseba" he designated as "Beth-elohim", meaning the "abode of God". It was the symbol of Yahveh.

supply. The traveler to Blanding may easily visit the ruins near the town Many of them are in Westwater cañon and are all easy of access. Standing in the great cave which contains the ruin, a person is impressed with the yellow and crimson glow of the sunset. Green farms lie beyond and deep, rocky gorges have been cut into the earth by summer floods. It is all a beautiful sight, and one cannot help thinking about the ages long since passed, and imagining the daily life of the people, their feelings and sufferings, their joys and sorrows, when they were on the stage of action solving the prob-

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lems of daily life. Can we not feel that their secrets, like those of all pre-historic peoples, will yet be known? Besides the many cliff-dwellings of San Juan County, there are *pueblos* nestling in the bottoms of cañons, or in small valleys, convenient to flat surfaces for the raising of corn and squashes. From these old ruins one may at least imagine the cause of human aggregation, which undoubtedly was for defense, as well as for warmth and protection from storms.

Some authorities believe that the cliff-dwellings were only temporary quarters located near cultivatable



A CLIFF DWELLING IN PARUNWEAP CAÑON, NEAR THE SOUTHERN BOUNDARY OF ZION NATIONAL PARK.



POTTERY FOUND IN THE CLIFF DWELLINGS OF UTAH AND ARIZONA.

Many settlements might be established during long periods of peace, but eventually they were abandoned as the population sought new hunting-grounds and new fields for The cliff-dwellings may have been used as temporary quarters during the cold season, and the more important village life may have been in the cañons contiguous to the cliffs. Two general opinions have been advanced by scholars as to why the ancient dwellers of the southwest went into the cliffs to live. First, the people may have been harrassed by powerful enemies, and went to the cliffs to avoid their foes. Second, these places were used for quarters only as various circumstances would require. It was a land of wild animals, such as the bear, deer, lion, and wolf, and against these foes the people would need protection. I am told by many of the Indians that ages ago the country was infested by the bear and other wild animals, which were natural enemies to the inhabitants. One of the pioneers of Monticello is authority for the statement that when he settled in San Juan some forty years ago the country was full of wild game, and many bears and mountain lions were killed by him. Buffaloes were formerly numerous in all the valleys of Utah, and undoubtedly meat supplemented the vegetable diet, and the cliff-dwellers prepared their food with fire. Salt was possibly used, for near Bluff are salt springs, and the Indians tell us that their forefathers came to those springs from remote parts. Their

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BODY OF CLIFF-DWELLER FOUND IN SAN JUAN COUNTY, UTAH. SANDALS MADE OF THE YUCCA PLANT AND POTTERY FOUND WITH THE BODY.

implements were the natural objects of nature. Many beautiful specimens have been found which indicate a well developed state of stone-craft. Among these are tools, implements, and utensils such as axes, *metates*, mortars and pestles, hammers, spatulas, spears and Quarries were found arrow-heads. where the ancient peoples obtained flint and chalcedony, the latter being specially easy to chip. In Allen Cañon flint in the large boulders lying in the bed of the cañon is very common. Many of the *metates* found were large granite blocks, and very hard. some instances the grain of the rock was very fine and capable of taking a degree of polish. Natural materials and manufactures show what the industries of these people were. The

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physical features of a country are always the basis of a people's economic life. In the warmer climes of Utah the aridity of the country would make it imperative to store water. Near Bluff are a number of old reservoirs, and water-holes were sometimes covered in order to prevent the water from evaporating. Water was carried into the dwellings in *ollas* and stored in caves.

Professor Byron Cummings has described clearly the work of the women of the cliff-dwellings of those bygone times. As heads of their respective households they took charge of building the houses. The men aided them by doing all of the heavy stone-work and by securing and preparing the roof-timbers, while the women did the

chinking with small stones and the specimens of the round-toed sandals of filling-in and plastering with clay. In the interior of many living- and storerooms one can place his knuckles or fingers in the impressions made in the clay by the hands of the masons and plasterers who made these homes secure from cold winds and inquisitive rats

and squirrels.

The tending of the fields and the gathering of the stores of corn, beans, squashes, etc., seems to have fallen to the men; but then as now the plaintive chant of the women sung to the accompaniments of the grinding-stones as they knelt before their grinding-bins, deftly crushing the vellow kernels and wearing them down into a fragrant, fine meal, awakened the village in the morning to a realization of the joys of The mothers and daughters thus ground the meal, the chief source of food supply, stored away the beans and cut the squashes into narrow strips and hung them to dry for winter use. They prepared the simple meals over primitive stoves which consisted of an open fire place in the corner of their dwelling, and a smooth, flat stone raised on two small walls about six inches above the ground. Over the former they placed their large, soot-encrusted clay pots to boil their meat, beans, squashes, corn and puddings, while upon the latter they spread the dough they had prepared for bread and cakes, having first built a small fire in this simple furnace with which they kept the stone tops at an even heat.

By extracting the fiber from the leaves of the yucca, they obtained a material resembling hemp which they spun into yarn and wove into sandals, belts and cloth. The more simple square-toed sandals of the earlier cavepeople were plaited from strips of the vucca-leaf or cedar-bark, but many the cliff-dwellers are woven of fine yucca yarn and done in elaborate designs in red and sage-green. Bags also of yucca yarn woven and knit or crocheted in colors are among the products of their skill. Numerous pieces of cloth woven from cotton yarn testify to their acquaintance with native cotton and the use of that fiber in the production of a very fair quality of cloth. A few specimens of bags and belts made of yarn spun from human hair give further evidence of their ingenuity in making use of everything within their reach. Wool—seemingly of the wild mountain sheep—was used in the manufacture of a few belts and ornamental bands. This material, however, seems to have been rare, as we find it used sparingly and in their

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Splendid specimens of pottery have been found in the San Juan cliffdwellings, as well as near St. George, Parowan, and Fillmore, Utah. Other districts in the State have yielded wellmade pots and pitchers. Two general types of pottery are prevalent in Utah, the coiled, and the black-and-white ware. While it has been thought that coiled ware was the first, and therefore the most primitive type of pottery, yet the specimens found in the southern part of the State are exceptionally well-made. One of the most beautiful coiled vessels ever found was discovered in the valley of Epsom Creek, in southeastern Utah. It was made of a paste of gray clay, tempered with sand. The neck of the vessel is "high and upright", and the diameter is eighteen inches at its greatest circumference. The inside is smooth, the walls are thin-about one-fourth inch in thickness—and the coils neatly laid and indented. The most notable collection

of coiled ware ever made in any one locality was from a dwelling site near St. George in Washington County. Professor W. H. Holmes, in writing of these, tells about opening a mound about three miles north of the city, on the Santa Clara river. The *pueblo* was less than ten feet in height, and covered about half an acre. In cleaning out the ruin many skeletons and splendid vases were brought to light. Most of these are in the National Museum at Washington. Says Doctor Holmes:

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"It is thought that the inhabitants of this place, like many other primitive peoples, buried their dead beneath their dwellings, which were then burned down or otherwise destroyed. As time passed on and the dead were forgotten, other dwellings were built upon the old sites, until quite a mound was formed in which all the less perishable remains were preserved in successive layers. Following the customs of most primitive peoples, the belongings of the deceased were burned with them. Earthen vessels were found in profusion. With a single body there were sometimes as many as eight vases, the children having in this respect been more favored than the adults."

Along the Rio Virgin as well as the San Juan river, black-and-white ware is found in abundance. Associated with the white ware is the red ware, in forms and shapes and designs like the white. Bowls, bottles, *ollas*, vessels with handles and peculiar life-forms have all been found, together with a number of mugs beautiful in shape.

One of the things puzzling the archaeologist today is the recent discovery in one of the cañons of southeastern Utah of human bodies with red hair. We have been in the habit of thinking that all of the ancient inhabitants of America have been dark and oliveskinned as the American Indians are

today, and this recent find has been the stimulus of new theories pertaining to the ancient inhabitants of the western America. The mummies of this fair-haired race were found underneath a number of cliff-dwellings in Grand Gulch not far from the San Juan river. While the bodies are very old, they have been well preserved, and the hair ranges from light to dark red, and the hair of the babies and children is distinctly wavy. It is a mystery as to where the people came from, and what caused their extinction.

Dr. Q. H. Ballou, in describing the finding of some of the bodies, says: "In one case the searchers found the withered body of an old woman crouching against the side of the rocky wall. Her hair still retained some of its auburn coloring. The mummy squatted there, and even the centuries had not wiped out from its face and her attitude the seal of resignation and sorrow. They found in this cave seven pot-holes in each of which was a body—one of them a little child. The withered old figure, still sitting so patiently, had been the last of this family, perhaps the grandmother. One by one she had seen her mate, her children, and her grandchildren die, and she had helped to place them away according to customs and rituals of her people. At last she was left alone. There she had sat and waited for death to come to her among her own dead. There was no one to bring her food and water, and when at last she died there was no one to give her the burial which had been afforded her own beloved dead."

It may be that this woman was the last of her race. "It is not impossible," continues Dr. Ballou, "for had there been others living about her in any other caverns, they surely would have prepared her body, even as she had



BODIES FOUND IN SAN JUAN COUNTY, UTAH. NOTE HOW THE KNEES ARE BROUGHT UP AGAINST THE CHEST.

prepared so often those others who had passed into the unknown."

In 1917 the Smithsonian Institution sent men to dig out a ruin in the town of Paragoona in Iron County. In this work the Government was aided by the department of archaeology of the University of Utah. As a result of the work a mound of nineteen rooms was exhumed, and many hundreds of specimens preserved, which showed something of the life of the people who lived there. The house was built of adobe, and the wall averaged about ten inches in thickness. While no complete wall was found, it is believed that the height was not over four and a half feet, or perhaps five. Mud plaster was ordinarily used in smoothing the inner faces of the walls, but it is sometimes apparent that the freshly laid adobe was merely dampened with water and surfaced over, obliterating all traces of Working in this way, using their bare hands, employing no tools other than crude bone and stone implements, the ancient artisans finally

brought the new wall to a satisfactory A number of wooden beams height. were then laid a foot or more apart and across the shorter dimensions of the room; above and at right angles to them smaller poles were placed, with willows and brush, grass and clay, in succession, completing the roof. resulting cover was fairly tight but extremely heavy; it successfully turned most of the winter's storms, and reguired repair only two or three times a year, following the rainy seasons. Windows for the admission of light and air were unknown—aboriginal peoples seldom worried about ventilation or lack of it—and the only entrance to the room was a hole through the roof, an opening which was closed at times by a large, thin stone disk.

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The primitive masons of Parowan Valley had adapted to their building needs the most available material of their environment; they constructed houses which met their principal requirements, and yet these houses had at least one defect which their builders

seem not to have overcome. It is apparent that the roof beams did not protrude far beyond the outer surface of the sun-dried mud walls, and consequently furnished scant protection for them. In seasons of rainfall the water which accumulated upon the flat earthen roof soaked through or ran off the edges and down.

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What could have been the daily lifethe work, cares, joys, worship and dreams of these ancient peoples? Their homes today remind one of a stage in some large theatre. Now and then the explorer frightens an eagle from its nest, or sees a snake glide away from some dark recess. Looking into the rooms and the kivas of the dwellings one wonders if the old inhabitants really lived lives that had any meaning what-In our present-day manner of doing things, of living in homes with electric lights and heat, with street-cars. and railroad-trains and automobiles to carry us from one end of the world to the other, it is hard for us to imagine the lives of those people of the long ago. They have left us no literature and no art except that expressed in their pottery. We ask again: Did they have dreams of a higher life; did they have a moral code; were they a happy people, loving their children and parents and worshipping their God? But where are these people gone to? Why does one people pass away, and another come? (I am quoting Agnes C. Laut.) "Some Christians say that those who fear not God shall pass away from the memory of men forever." Evolutionists say that those who are not fit shall not survive. The Spaniard of the southwest shrugs his shoulders under a tilted sombrero and says ¿Quien sabe? "Who knows?"

### DUTCH ART AT BURLINGTON HOUSE

The Dutch Art Exhibition in the Royal Academy at Burlington House, London, extending from January 4 to March 9, has attracted wide attention as an event of paramount importance in the art world. The greatest collection of Dutch masterpieces ever brought together, this exhibit includes also subsidiary collections of varied interest. Among these, the visitor may turn from colorful examples of the primitives to an hundred or so more colorful paintings of the modern Hague School. He may detach himself unwillingly from the array of Delft and glassware to marvel at the ornamented Dutch silver, which under the inspiration of master-craftsmen de-

veloped into a national art.

Of the masterpieces which hold the centre of interest and feature the Golden Age of art in Holland, fifty Rembrandts head the list of some 268 canvases. Franz Hals and Jan Steen are represented by 20 examples each; Cuyp, Ruysdael and Hobbema by thirty each; Vermeer may be studied in 10 of his paintings. The works of such artists as Gabriel Metsu, Van de Velde, Moreelse, Van Ostade, Ter Borch and others are also on view, combining in an unprecedented exhibition of Dutch masters. Never before has Holland allowed so many treasures of art to leave her shores. Every precaution was taken by the Government to protect them, even to an escort of torpedo-craft on the sea and a company of mounted police on land. Naturally, the insurance figures ran fabulously high, the value of the Rembrandts alone being considered about £250,000.

Several European governments cooperated through their museums in loaning their choicest possessions of Dutch art. It is of interest to note that one of the gems of the exhibition was loaned by an American, the Honorable Andrew W. Mellon, Secretary of the Treasury, who sent The Laughing Girl by Vermeer of Delft. It may be recalled that a Vermeer was thought a rare find only fifty years ago. The works of these artists, many of them neglected and poor in their time, but so appreciated today, are reminiscent of an era of marvelous growth in Holland's CAROLINE B. CARROLL. national life.

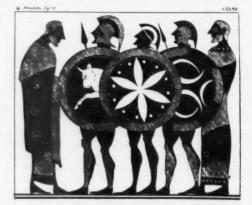
# GREEK ARMORIAL BEARINGS: PART II

By WILLIAM LOFTUS HARE

(Begun in the February issue)

- II. Animals. (Continued from February issue.)
  - (21) Octobus. One of the oldest devices drawn on the Minoan vases. The creature appears twice at least on the arms of the defenders of Thebes against the Seven. We hear from the poets the devices on the arms of the enemies and the artists of Corinth show us the shields of the defenders—three Bœotian Shields, three catherine wheels and one octopus. (22) Crab, the last of the biters, was one of the earliest of shield devices. He is seen on an early VIIth century drawing attributed to Aristomphos representing a naval battle between warriors bearing the chariot wheel, a primitive triskeles, a catherine wheel versus three displaying a bull's face, three stars and a fine crab.
- III. Half-Animals are very numerous and without doubt are a practical and later development from the full figures already in use.
  - (23) Demi-stag, demi-ram, demi-bull, demi-lion.
  - (24) Horse's hind quarters. Borne by Athena, Geryones and other warriors.
  - (25) Horse's fore quarters. Borne by two or three warriors. Joined to No. 24 it supplies the original of Baron Munchausen's famous steed.
- IV. Animal's Face. This type represents a later mastery of representation than the profile of head or forequarters.
  - (26) Bull's face; panther's face; horse's face.
  - V. Human figures are not very frequent, but when they appear are well represented.

- (27) Racing hoplite belongs to the athletic world which has left mythology and legend far behind.
- VI. Objects. These are religious and civil in character; a few are military.
  - (28) *Tripod*. One of the most frequent objects, sacred to Apollo. The Ghost of Patroclus bears it and many others; Kyknos, Athena and a squad of soldiers.



DEMI-BULL, FLORAL DESIGN, AND CRESCENTS.

- (29) Anchor. Herodotus says that Sophanes bore this at the battle of Platæa. It appears on several shields: Athena and Kyknos.
- (30) Amphora. This appears on several shields and on the Athenian coinage about the time of Solon. Mr. Seltman argues that Solon was an oil-merchant and the symbol was proper to his house, but Ares bears it too.
- (31) Cartwheel of several designs; a frequent symbol used by a line of seven warriors and ten warriors. Quite probably borne by agricultural families.
- (32) Baotian Shield. A symbol of Thebes in memory of Herakles and the

defence against the Seven. Shown in a combat on a fine Corinthian vase.

(33) Human leg. This is shown on the shield of Anchises and his more famous son Æneas. More frequent than the human hand. The argument proposed by Mr. Seltman that this is "shorthand" for the triskeles cannot stand. The three legs is a development of the one, the universal rule in heraldry.

(34) Human eye. A beautiful drawing of a youth with armor and a large round shield bearing a single eye: Another shown on an Attic stamnos in the Munich Museum. Two eyes appear on

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THE ANCHOR AND THE HUMAN EVE.

## VII. Designs.

(35) The Thunderbolt, represented in the drawings as held by Zeus, takes many forms and was adopted by several cities for their coinage. On some of the shields it is a mere sketch, as borne by Paris. On others it is spread out to make a fine symmetrical design.

(36) Catherine Wheel. A very ancient design, belonging to some of the earliest drawings. Its meaning is not clear, though it may represent a whirlpool, the

terror of sailors.

(37) Three Legs. Obviously a development from the single leg already described. Very frequent on all sorts of shields. It is interesting to note that Athena fights the giant Enkelados, who bears it on his shield, and then appears

with it many times on her own. It is quite conceivable that the "giant" may symbolize the Alcmeonidæ being overthrown by the city of Athens. Mr. Seltman attributes it to that famous family.

VIII. Numerical Signs. Doubtless regimental; they occur on a great number of shields, generally borne by rank and file and often by barbarians, Scythians and Ethiopians.

(38) One to eight pellets. In European heraldry these balls were called "besants" and are frequently seen from one to eight in number.

#### CONCLUSIONS

I venture now to suggest the following general conclusion as to the origin and use of armorial bearings among the ancient Greeks.

Military necessity would tend to give to the individual soldier what we should now call a uniform, which would fail to make distinction between men of the same city or state. Well defined races used shields and weapons of a pattern which would enable men to maintain contact during battle: the oval shield, the Bootian, the Thracian. the Argolid, etc. Chieftains, however, for military and heroic purposes, would use a special design on their large shields just as a banner or ensign was used in European warfare as a rallying point in rapid and changing vicissi-Thus two kinds of devices would come naturally into use: the regimental and the personal ensign. The vase-paintings show, however, that a device which was personal to some hero is repeated on the shields of men of less note, and is copied again and again by later generations of artists to such an extent that it has become difficult to discern an exact system.



CARTWHEEL, TWO BOOTIAN SHIELDS, SPHINX, TWO BOOTIAN SHIELDS AND A DOVE. THE FIRST TWO DESIGNS ARE UNCERTAIN.

During the more important wars of the Greeks, when many nations fought side by side against an equally numerous group, such organization would become a fixed tradition. It may have had a very ancient origin as suggested by Herodotus; that is, regimental ensigns may have been passed from one nation to another.

After the Persian wars the use of the small circular Argolid shield became general and the earlier distinction of size and shape was lost. For a common shield was required an exceptional symbol. The choice of these symbols would therefore be made by the leaders of states and an interstate system would come into use. Little is known of this system, but what there is supports the general conclusion offered above. The Spartans, for instance, wore the  $\Lambda$  on their Shield and the Sicyons the  $\Sigma$ , but I have not found examples in the pottery I have seen.

Some of the shield-devices of earlier heroic days were designed to inspire fear and were personal in use. The passage from such warlike symbols to those of a more domestic character was no doubt gradual and progressive. The farmer's cart-wheel, the corn-ear and the olive, the anvil, the horse and the ox come from the landsmen, while the amphora or voting-urn perhaps indicates nothing more terrifying than the practice of universal suffrage.

#### NORTHMEN IN SOUTHERN SEAS

Although the scattering of Greek armorial devices in the western parts of Europe has been proved to have taken place, the actual agents of the distribution are not certainly known. There is no evidence that the ancient Greeks. apart from their Mediterranean colonizations, were in any way responsible for it, or that the later Byzantine Empire was active in the planting of eastern art-symbols in far northern and western lands. Roman mosaics in Gaul and Britain contain a few designs suggestive of such a transference, but the main western drift of Greek symbols could not have occurred before the home-coming of the first Crusaders. The motive for the appropriation of unconsidered symbolic trifles by these



CRESCENT MOON, PLAIN SURFACE, FULL MOON, AND DOVE.

foreign-faring warriors needs no speculative explanation; it would have been one of the inevitable incidents of their adventure.

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Given the proved instance of a largescale exportation of eastern designs to western countries at the time of the Crusades, it is not unreasonable to suppose that isolated cases of a similar type may have preceded it, also that these may have been the work of another class of adventurers, not home-going to the West, but home-going to the North.

Some of the Northern sagas, more mythical and romantic than historical in character, give evidence that the north was for many years looking longingly to the south as to a land of El Dorado, but there is no proof that the "wide-faring" adventurers named in these writings actually left home. Nevertheless, apart from the statements in the sagas, there is good historical evidence of the establishment of definite contact between the north and south over a long period of years.

The Northmen who penetrated into Russia followed the great river routes and established themselves in the south and west of that country for several hundred years. Novgorod in Great Russia was founded by them as a merchant settlement, and called "Holmgarth"; they also traded by sea

from the Euxine with Byzantium itself. Icelanders found particular favor and employment in the south as soldiers, merchants and poets.

Swedes, Norwegians and Danes were together named "Varangians" by the Slavonians or Russians, who received them as their rulers. Ruric and his brothers were the earliest of the southgoing Vikings; he is credited with having founded the Russian state about the year 862. He was succeeded by his relative Oleg, who extended his dominions, and in 904 led a host of 80,000 Scandinavians to the walls of Constantinople, ravaged the surrounding country, made a treaty with the Emperor, and returned to their country loaded with gold and rich stuffs of Greece.

Two routes would have been open to northern adventurers into southern waters; the earlier or eastern, through Russia, and the later, or western, through the Straits of Gibraltar.



FOUR PELLETS ON THE SHIELD OF A WARRIOR.

Relations of some sort existed between the Northern peoples and the Roman Empire at a period much earlier than what is generally called "The Viking Age". Swedish archaeologists, on the strength of discoveries of buried treasure in their country, are satisfied that the connection was established from the early part of the fifth century A. D. Not only piratical raiding, but peaceful trade and mercenary employment in southern armies, contributed to the hoards of precious metals from time to time unearthed in northern lands. Gold coins of three reigning Emperors between the years 408 and 472 A. D., found in an island in the Baltic, are evidently the pay of returning Imperial guardsmen and soldiers. Commercial relations in later years between Sweden and France. England, Germany, Arabia, Persia and Rome are also proved by other discoveries.

Notable among the Northmen of the succeeding centuries was Harald Hardrada, a soldier of fortune whose romantic achievements may be outlined as typical of the more settled relations subsisting between the northern warriors and the Empire in later years. This Harald was half-brother to Olaf, King of Norway. On the death of that King in 1030 he fled the country, went through Sweden into Russia, and joined Yaroslav at "Holmgarth". He fared further to Byzantium, entered service in 1038 in the Varangian guard, and led that band for four years in operations against the pirates of Africa, Sicily and

Italy. He took eighty cities for his employers, and gained much treasure for himself. About 1045 he started on the eastern route homeward to Norway, of which country he became King. Making a landing in England in 1066 in support of King Harald's brother Tostig, almost on the eve of Senlac, he claimed from his English namesake a portion of the kingdom as his own. The King, admitting he was "taller than most folk" offered and gave him "six feet of English ground" at Stamford Bridge.

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The long career of Harald Hardrada, and of many men of his type in Grecian lands and waters, would seem to constitute a connecting link between the North and South, and the West and East, earlier than the date usually accepted by armorial historians, and would explain the presence in northern and western military and decorative art of lions, panthers, centaurs, flying horses and other monsters not native to the north or derived from northern myths.

The Northmen who entered the Southern sea by "the Straits" and held Sicily as the base of their Mediterranean operations from the year 1000 until 1191, came not as mercenaries but as conquerors and rulers. They also invaded the mainland of Greece, but their long occupation of Sicily was sufficient to give them occasion to pick up the ancient Greek symbols scattered in the island, and to participate in their later distribution in western lands.

(Concluded in April)



# NOTES AND COMMENTS

"THE SKELETON IN ARMOR" AT VISBY, SWEDEN

As a source of exact knowledge about the military equipment of the Middle Ages, a common or massgrave on the Swedish island of Gothland in the Baltic, has proved itself a veritable gold mine, according to the Swedish and Danish archaeologists who have conducted the excavations. Dr. Paul Noerlund, the Danish scientist invited to take part, states that the Visby grave has been especially valuable, because the exact date of the interment is known, whereas so often such finds might date from many different periods, sometimes centuries apart. Dr. B. Thordemann, representative of the Swedish Academy of Antiquities, asserts that "the finds constitute the most valuable collection in existence of original objects, illustrating the history of armor for the period preceding the middle of the 14th century".

In fact, the excavations have enabled the archaeologists to give the historians valuable information regarding the battle, which was fought July 27, 1361. Previously the only information available came from local legends or from vague references in the king sagas. On a mediaeval cross, erected on the battle scene, is found this inscription: "Anno Domini MCCCLXI feria III post Jacobi ante portas Visby in manibus Danorum ceciderunt Gutenses, hic sepulti, orate pro eis," or "In the year of Our Lord 1361, on July 27, the Gothlanders fell at the hands of the Danes

before the gates of Visby; pray for them."

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This dates the battle and since the weather is usually warm at that time of the year, the fallen naturally had to be buried in haste. Consequently there was no time to take off the armor. On the other hand, practically no weapons have been found, excepting arrow heads, stuck in the craniums of the victims. The archaeologists also conclude that practically all of the fallen were those of the native army of defenders, exactly as the inscription on the cross specifies. Some were old men, others stripling youths, some were hunchbacks, and others had broken legs that had healed. Even skeletons of women were found, nine so far, and from this the archaeologists conclude that the Gothland force was not a military body at all, but a "levee en masse", for the defense of the island. The invading Danish army, on the other hand, is known from other sources to have been made up of mercenaries, presumably better armed and equipped. Broken bones and crushed skulls testify to the intense fury of the hand to hand engagement.



"Skeleton in Armor" unearthed at Visby.

The leader of the Danes was their king, Valdemar Atterdag, or "Valdemar Again-Day" or "New Hope", a nickname given him because with his accession the badly shattered Danish kingdom was revived. Like most kings in all ages he was in need of money and to refill his treasury he attacked the Gothlanders, who be-



PART OF THE VISBY CITY WALL BEFORE WHICH THE BATTLE OF JULY 27, 1361, WAS FOUGHT.



THE FIELD OF GLORY, SHOWING DEFENDERS OF VISBY IN COMMON GRAVE.

fore that time were known to be the richest tradespeople in the Baltic area. On July 22 he landed at the southern end of the island. The hastily organized country people met him in a preliminary battle, only to be defeated by the better trained Danes. Then they retired to the walls of Visby—the real objective of the king—hoping the rich burghers would come to their aid. In this they were disappointed. They then made a last stand close to the walls of the Solberga monastery, only to be mowed down once more. Legend says that 1,880 fell that day and that their blood flowed in a torrent as far as the sea shore. The skeletons recovered come close to verifying the number.

After the peasants had been beaten, the turn came to the rich city burghers, who had relied on their expensive city wall to protect them. It is still possible to identify the spot in the wall where the king had a breach made so his army could enter in triumph. On the main public square he placed three huge beer-vats which he ordered the Visby merchants to fill with gold and silver before sun-down under threat of setting fire to the city. The vats were filled and the loot was placed on board the Danish ships, but on their way home a severe storm came up and sunk most of them. On certain moonlight nights when the sea is sufficiently calm, says the local legend, the treasure can still be seen glimmering on the sea-bottom.

The entire island was then plundered by the Danish forces and after that it never recovered its former prosperity. For centuries no more churches were built and on a tablet in one of the old ones is found this inscription, also in Latin, "The Temple is burnt, the people slain, and wailing they fall by the sword".

Out of the shipwreck the King saved enough to pay off the liens on his best provinces and to equip more soldiers, so that after that Denmark once more rose to power and prosperity. To this day Valdemar Atterdag is reckoned one of its greatest kings.

# AMERICAN SCHOOL OF PREHISTORIC

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The Ninth Summer Term of the American School of Prehistoric Research, under the direction of Dr. George Grant MacCurdy of Yale University, will open in London on July first and close on the Continent early in September. The purpose of the School is to fit students to teach, to do field work and research in prehistory, and for museum positions. Undergraduates as well as graduate students and faculty members of universities and colleges are admitted. Those who wish to enroll should apply as soon as possible. For information concerning requirements and the details of the summer schedule, address Dr. George Grant MacCurdy, New Haven, Connecticut.

# LARGE PRIZE FOR CARNEGIE INTERNATIONAL GIVEN BY PITTSBURGHER

Albert C. Lehman, a Pittsburgh industrialist, has given the Carnegie Institute for its Annual International Exhibition of Paintings what is probably the largest prize offered in the art world. The prize will be awarded for the first time at the Twenty-eighth International, which will open at the Institute next October.

The prize and purchase fund will amount to \$12,000 annually. The prize itself is \$2,000 for the painting which in the opinion of the International Jury of Award is the best purchasable picture in the Exhibition. The prize carries with it a guarantee to purchase on behalf of Mr. Lehman the painting at its list price up to \$10,000. The prize and purchase fund is being offered annually for a period of five years.

Under the conditions of the gift it will be possible for a painting to be awarded the Carnegie Institute First Prize of \$1,500, the Albert C. Lehman Prize of \$2,000,

and be purchased at a price up to \$10,000. If a painting receiving the Carnegie Institute First Prize is not purchasable, the prize is to be awarded to the picture which in the opinion of the Jury of Award is the best among the available for purchase, and it shall be pur-

chased at its list price up to \$10,000.

There are many paintings in the Annual International which, for one reason and another, are not eligible for the prizes which are offered by the Carnegie Institute. None of these restrictions will apply to the Albert C. Lehman Prize. It was Mr. Lehman's Lehman Prize. It was Mr. thought in offering the prize, that it would bring about an even wider representation of painters in the International than heretofore and would give an added incentive for them to send their best works.

#### TULANE'S ACTIVITY IN MIDDLE AMERICAN RESEARCH

Tulane University, located at New Orleans, established a Department of Middle American Research in 1924, and has since that time built up a valuable source of information regarding the early cultures of our neighboring States to the south. The Department, according to a booklet fresh from the Tulane presses, has developed along four lines, all closely related: the library, research work, field expeditions and collections. An Index of Ruined Cities has been prepared by Professor Frans Blom, which includes a card file that endeavors to keep up to date a record of every archaeological discovery made in the Middle American field, together with the date and the name of the discoverer. Four field expeditions have been sent out to date and much has been published in various periodicals and otherwise. The booklet is no doubt obtainable direct from the Department. It contains much matter of interest, not the least important item being the effort of the University to make practical for the business man as large a part of its information as possible.

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# THE CAVES OF AJANTA AND ELLORA, AND THE CHHOTA KAILASA

In a recent issue of Shama'a of Madras, a summary is given of the admirable results obtained from the work of the Archaeological Department of the Indian State of Hyderabad. The work was begun in 1914, suffered severely during the World War, but since then has progressed remarkably. "The monuments of Hyderabad," continues the article, "are amazing in their profusion and diversity, for ever since the XIIth century the Deccan has served as a half-way house between Northern and Southern India. In consequence the architecture bears the hall mark of the various peoples, both Hindu and Muhammadan, who have prospered

"The most epoch-making enterprise is the conservation of the Ajanta frescoes, the apotheosis of cavepainting, not in India alone, but possibly in the whole A systematic conservation campaign was launched in the cold weather of 1920, for the purpose of fixing the peeling frescoes, removing the varnish applied by Mr. Griffiths during the eighties of last century, eradicating insects, and cleansing the walls from the effects of smoke from yogis' fires. Moreover, the Department is taking steps to preserve 'for posterity a faithful record of the frescoes, the beauty of which, in spite of all care is likely to vanish one day,' as Mr. Yazdani, Director of Archaeology, Hyderabad State, puts it in his preface to the 'Guide to Ajanta Frescoes,' produced in 1927. This volume, published for the modest sum of two rupees, contains excellent monotone and color-plate illustrations of the reproduction work

now in progress

"The activities of the Department are not confined to the preservation of monuments. Their scope is comprehensive, and includes arrangements for the creature comfort of visitors. Formerly, a journey to Ajanta was a fatiguing and lengthy pilgrimage, a tax on the physical and financial resources of the average man. Nowadays, it is in the nature of a pleasure trip from start to finish, for there are good motor roads direct to the Caves from Jalgaon Station on the Great Indian Peninsular Railway, and Aurangabad Station on H.E.H. the Nizam's Guaranteed State Railway. A well-equipped travellers' bungalow at Fardapur, four miles from the Caves, is a popular and much patronized institution, and the Department proposes to erect another rest-house at Ajanta, for the convenience of visitors arriving from the Aurangabad side. Permission to photograph the interior of the temples should be obtained well in advance from the Director of Archaeology, Hyderabad (Deccan), who upon application, will furnish travellers with any information they require respecting archaeological excursions in the territory of H. E. H. the Nizam.

Contemporaneously with the work at Ajanta, the Department concentrated on the preservation of the Caves of Ellora. In this enterprise Sir John Marshall evinced the keenest interest. In January, 1916, he visited Ellora and, while approving the repairs already executed, suggested the drainage of certain temples, the replacement of unsightly props by piers, chiselled in accordance with the sculptural design of the old columns, the retention of masses of rock which threatened to swamp the Indra Sabha-that group of stupendous Jain Caves of unparalleled majesty and interest. The Director-General of Archaeology likewise saved the upper store of the gateway of the Kailasa, the world's premier wonder excavation, for the Hyderabad authorities followed his advice with regard to the dis-

position of joists and supports.

"It is as difficult to describe the Kailasa as it is to paint a word picture of the Taj Mahal. Both buildings must be seen to be believed, must be revered to be understood and lucky, indeed, are we of the twentieth century, that these shrines of beauty and of marvel are opened up to us. At Ajanta, one has a close-up view of the soul of Buddhism, magnificent, superb, standing in solitary grandeur. At Ellora, one stands on the threshold of Buddhism, Brahmanism, Jainism in juxta-For this reason the message of Ellora proposition. claims, tri-lingually, with clarion tones, the glory of

India's art heritage.

"A tidbit of archaeological research has consisted of the removal of silt from the unfinished Chhota Kailasa, the first in order, though possibly the latest in date, of the Jain excavations. It is now possible to distinguish the vertical methods of quarrying employed by the workmen of old. Had it been completed, the Chhota Kailasa would have been a miniature monolithic temple, a diminutive edition of its stupendous name-sake. The excavated pit of the Chhota Kailasa measures 80 by 130 feet, as against the courtyard, 154 by 276 feet, of the great Kailasa."

# **BOOK CRITIQUES**

Maya Cities: a Record of Exploration and Adventure in Middle America. By Thomas Gann. Pp. 256, 56 illustrations. Charles Scribner's Sons, New York, 1928. \$5.00.

The main title of this well-written book is somewhat misleading. It is, as the sub-title states, rather "a record of exploration and adventure" than essentially archaeological, although it contains much matter of archaeological interest. The sites visited, some of them for the first time, are in eastern Yucatan, British Honduras, and northeastern Guatemala. The author tells his tale with his accustomed vivacity and with the backing of long acquaintance with the land, the people, and the ruins of many ancient Maya cities. From the experiences undergone by the author and his party one gathers that travel in this region would best be avoided by those who prize even the most rudimentary of creature comforts. As in others of the author's books, the contrast between the high degree of civilization attained by the ancient Maya and the present state of their descendants is constantly brought out. It is interesting to note that modern examples are given of such extraordinary migrations en masse and sudden abandonment of cities "for no conceivable reason" as often occurred among the ancient Maya, one of the greatest mysteries of that mysterious land. Many of the illustrations are of archaeological importance. The book, it is needless to say, is well printed and gotten-up.

HENRY S. WASHINGTON.

Lectures on Egyptian Art by Jean Capart. Pp. xxxii, 290. 186 plates. The University of North Carolina Press, Chapel Hill, N. C. 1928. \$5.00.

The author has already, in four volumes, placed all students of Egyptian art and archaeology under lasting obligations. He has spent a lifetime studying original material in Egypt as well as in the leading museums of Europe and America. All Capart's work is characterized by accurate scholarship and sound judgment. The lectures were delivered in the United States from October, 1924, to February, 1925. The tour had been arranged with the cooperation of the Archaeological Institute of America. The six lectures treat the following subjects:

"Some Masterpieces of Egyptian Art," "Problems of Egyptian Aesthetics," "Marvels of Industrial Art," "The Ruins of Thebes," of Industrial Art, "H. M. Queen Elizabeth of Belgium at the Tomb of Tutankhamen," "Golden Deeds of

Egyptian Excavators."

In all these chapters Capart aptly describes the chief characteristics of the various objects, whether temples, tombs, statues, busts or paintings. He shows that "the further back we go the more the monuments give us an impression of perfection". This was also true at The beautiful columns of the IIId Dynasty (2980 B. C.-2900 B. C.) were never surpassed in later times. Of the palm, lotus and papyrus capitals, only the last were used in all periods. Naturalism prevailed in the old kingdom (2980 B. C. to 2475 B. C.) and realism in other periods. Religious and funeral traditions kept art in a certain mould for a long time. The Egyptians avoided perspective but were not ignorant of it. The best artists are regarded as the equals of the great masters of all times and lands. Art had a religious and magical origin. Its purpose was to conciliate the dead, make them happy and protect the living from them. Jewelry of the XIIth Dynasty (2000 B. C.-1788 B. C.) has never been surpassed. Tomb paintings depict contemporary life of all classes. Very important discoveries have been due more to chance than to systematic researches, and sensational finds have been discovered in monuments already thoroughly searched.

Capart pays this well-deserved tribute to American Egyptologists: "For some twenty years we have been following with admiring wonder the works executed by the American Egyptologists in the valley of the Nile". He has in mind such workers as Davis, Reisner, Lythgoe, Mace, Winlock, Bull and Breasted. This volume will be a great boon to all interested in Egypt for it is the latest as well as the best work on the art of the Nile land. The illustrations are exceptionally good and greatly illuminate the text. GEORGE S. DUNCAN.

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